

Paper 3: Collaborative Annotated Bibliography & The Stakeholder Map Presentation

Requirements:

Map: At least twelve points of interest with text/pics/video. Points should represent stakeholder, events, people, etc.

Annotated Bibliography:

10 Sources (1 Book, 3 Newspaper/Magazine articles, 4 scholarly journal articles, 2 VAILD internet sources); MLA documentation style is required. Fully Annotated Bibliography.

Audience:

Map & Presentation – popular audience

Annotated bibliography – community of scholars.

Annotated Bibliography

An annotated bibliography forces you to think before you speak. In short, an annotated bibliography serves as an excellent summation of your research, allowing you to illustrate connections, disconnections, and gaps within sources. This annotated bibliography asks you to explore your issue from multiple angles – different positions, historical events, social contexts, sites of conflict, etc.,. Remember, there are more than two points of view on every issue, and it is your job to uncover many of these points of view! While collecting sources to help you understand your critical situation, you will construct an annotated bibliography. Examples of an annotated bibliography will be provided in class, but basically an annotated bibliography is a list of your sources with a brief (one to two paragraphs) summary of each source.

Google Map & Presentation

To complicate your understanding of positionality, you will create an interactive, media-rich Googlemap. The map serves as a multidimensional representation of your research. We are exploring the ways arguments are embodied, occurring in various spaces, places, times, and contexts. Your group will “map” your critical



group will take 10 minutes to present your map to the class, explaining points, stakeholders, and sites of engagement.

Example of an annotated bibliography from *Abstract Expressionist Women Painters: An Annotated Bibliography* (Puniello 1996)

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Abstract Expressionist Women Painters

Four illustrations of Frankenthaler's work, "Mountains and Sea" (1952), "Eden" (1956), "Winter Hunt" (1958) and "Mother Goose Melody" (1959).

Faxon, Alice. "Museum of Modern Art: Helen Frankenthaler/Christopher Wilmarth." *Art New England* (Brighton, MA), (September 1989): 23. Faxon finds the juxtaposition of Frankenthaler and Wilmarth "a stunning study in contrasts." The reviewer finds that Frankenthaler's 40 paintings on display provide good documentation of Frankenthaler's development as an artist. She is satisfied with Frankenthaler's categorization as a second-generation abstract expressionist. Faxon speculates on inspirational sources for Frankenthaler's work in addition to landscape.

One illustration of Frankenthaler's work, "Chairman of the Board."

"Frankenthaler." *American Way* (December 1, 1989).

An article written on the occasion of Frankenthaler's show, "Helen Frankenthaler: A Painting Retrospective." The exhibit presented 40 key paintings spanning four decades. The paintings display an extensive range of inspiration and diversity, the one essential aesthetic characteristic.

Five color illustrations of Frankenthaler's work. One color photograph.

"Frankenthaler's Book on Frankenthaler." *Publisher's Weekly* (December 20, 1989): 182.

A review of John Elderfield's book on Frankenthaler. The review states that "Elderfield provides the most thorough survey of Frankenthaler's stylistic growth to date in this huge, sumptuous album." Comments are included on the incomparable quality of the plates.

"Frankenthaler at the Crossroads." *View: The Photournal of Art* (June/July 1989): 67-69.

An article written on the occasion of Frankenthaler's retrospective exhibition, spanning 40 years, at the Museum of Modern Art in New York City. Frankenthaler answers questions put to her. The topics discussed by her include her paintings, the issue of gender in art, women who helped her in the art world, her role models, the influence of Jackson Pollock and her relations with him, the problems of art conservation, and the isolation of artists.

Galligan, Gregory. "An Interview with Helen Frankenthaler: There Are Many More Risks to Take." *Art International* #7 (Summer 1989): 45-52.

This interview took place in preparation of Frankenthaler's retrospective at the Museum of Modern Art in New York City. It summarizes forty years of Frankenthaler's work. Frankenthaler discusses her work before the opening. She says, "Such an event is a great service to an artist; for me it's a wonderful opportunity to get my books and answer the next steps of the questions." Frankenthaler explains her work and her ideas about different media, her working in oil, watercolor, and mixed media, work from nature, costumes, and sets for the Royal Ballet. She singles out painting from her costume, and discusses her approach to painting. She singles out painting from her costume, and discusses her approach to painting. In terms of composition:

One black-and-white photograph of Frankenthaler in her studio. Three color illustrations of Frankenthaler's work, "Sugar Blues" (1989), "Swedish Dreams" (1988) and "Casanova" (1988).

Helen Frankenthaler

Galligan, Gregory. "Rescripting the Sublime." *Art International* #7 (Summer 1989): 56-58.

A review of the New York show in 1988-89. The reviewer notices fresh interest in nature that goes back to Neo-impressionism, and links it to this group. Galligan considers Frankenthaler's influence on the current stylistic development to have been meaningful and important.

Hamilton, James. "Letter from America." *Arts Review* 41 (September 8, 1989): 640-641.

Hamilton calls Frankenthaler one of the standard bearers of Color Field painting, and he believes that she was at this retrospective exhibit. The exhibit tours the country to the Museum of Modern Art in New York, the Walker Art Museum in Fort Worth, to Los Angeles and Detroit. Hamilton criticizes the way the show at the Museum of Modern Art, discusses individual paintings in the show, and the changes of mood and style. He believes that Frankenthaler's work should be better known in Europe.

One illustration of Frankenthaler's work, "Chairman of the Board."

Hopf-Aellen, Elizabeth. *Art News* 88 #4 (April 1989): 14.

A review of Frankenthaler's retrospective at the Museum of Modern Art in New York. The reviewer feels that Frankenthaler is using an already familiar language. She admires Frankenthaler's ability to evoke a wide range of moods through her use of color. She refers individually to several works, "Morpheus," "North Shore," and "Tangent."

One black-and-white illustration of Frankenthaler's work, "Tangent" (1988).

"Helen Frankenthaler: A Painting Retrospective." *The Museum of Modern Art: Members' Calendar* (June 1989): 3.

An announcement and a description of Frankenthaler's retrospective at the Museum of Modern Art (May 5-August 20) "celebrating the visual diversity of Helen Frankenthaler's paintings." Forty paintings are in the exhibit, organized by E. A. Carmean, Jr. Each painting is treated as an individual achievement. Carmean briefly describes Frankenthaler's style and the reaction to her work.

"Helen of Joy." "Word of Mouth." *Comde Nair's Traveler* (May 1989): 42.

A brief announcement of Frankenthaler's forthcoming retrospective of forty paintings at the Museum of Modern Art in New York City.

Hess, Elizabeth. "Helen Frankenthaler." *New York Woman* 3 #5 (February 1989): 93.

A report of a short interview with Frankenthaler in her New York studio before her retrospective exhibit at the Museum of Modern Art. Hess mentions Frankenthaler's stain technique, her perception of being a woman artist in the art world, her dedication to abstract style.

Color photograph of Frankenthaler.

Hughes, Robert. "A Love of Spontaneous Gesture." *Time* (June 12, 1989): 74-75.

"A doyenne of American women painters today, Helen Frankenthaler in the 1950s 'did' jobs for other high-art temples." In this review of Frankenthaler's traveling exhibit opening first at the Museum of Modern Art in New York, Hughes places Frankenthaler second to Krasner in Abstract Expressionism. He admires her leadership in the

Grading Criteria (the entire group will receive one grade):

You will be evaluated on the following criteria:

1. Sources on annotated bib reflect thoughtful and careful research and evaluation—the sources are relevant to the topic, reflect varied perspectives, and have been evaluated for credibility. Ideally there are a variety of source types (including scholarly and popular, print and internet)
2. Citations are correct and annotations are complete and thoroughly developed.
3. Map represents the critical situation adequately. Presentation is thoughtful and engaging to our classroom audience.

A note on Topics:

Your group should pick a topic that you all want to LEARN about, not something you already are so invested in that you have a firm stance on it. So, if you're very adamantly a vegetarian for animal rights reasons, then don't pick animal rights. If you already decide you're firmly against the equal pay act, pick something else. We're working from a different idea of researching and taking a stance. I'm asking your group to explore a topic from many different angles in this research. Here is a list of topics that I do not allow, as they are too broad or over done:

Gun Control
Gay Marriage
Legalization of Drugs
Underage Drinking
Death Penalty
Abortion
Religion
Euthanasia

Topics vs Critical Situations:

Topics are one-dimensional vehicles for research. Students research these in very flat ways often getting very similar articles. I don't want you to approach this paper in the topic way.

I want you to approach this paper as a critical situation. Critical situations are “any situations that contains or produces differences of opinion, conflicting perspectives, or disparate experience among people for whom the situation is important” (Crowley 277). In critical situations, context is key, and contexts are both “diverse beliefs and arguments that circulate around any position; also, cultural practices that give rise to beliefs and arguments” (Crowley 277). Critical situations involve looking at key events, key people, individual and corporate stake in the situations, and the community’s beliefs and commitment to the situation. In looking for sources, I want you to represent a multi-dimensional critical situation and not a one-dimensional “topic.”